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Illinois State University Symphony Orchestra

Glenn Block Director/Conductor

Illinois State University

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Illinois State University
College of Fine Arts
School of Music

Illinois State University Symphony Orchestra
Glenn Block, *Music Director and Conductor*
with

Faculty Soloists
Michelle Vought, *Soprano*
Carlyn Morenus, *Organ*

Center for the Performing Arts
September 29, 2005
Thursday Evening
8:00 p.m.

This is the eleventh program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Feierlicher Einzug (Solemn Entry)

Richard Strauss
(1864-1949)

Carlyn Morenus, *organ*

Capriccio Espagnol, Op. 34 (1887)

Nicolai Rimsky-Korsakov
(1844-1908)

Alborada
Variazioni
Alborada
Scena e Canto gitano
Fandango asuriano

Mark Ericksen, *violin*

~ Intermission ~

Symphony No. 4 in G Major (1901)

Gustav Mahler
(1860-1911)

Bedachtig, Nicht eilen
In gemächlicher Bewegung Ohne Hast
Ruhevoll
Sehr Behaglich

(Wir geniessen die himmlischen Freuden" from *Des Knaben Wunderhorn*)

Michelle Vought, *soprano*
Victoria Kuchta, *violin*

Text

Symphony No. 4 - IV Movement

"Das himmlische Leben" ("The Heavenly Life")
(from *Des Knaben Wunderhorn*)

We enjoy heavenly pleasures
and thus avoid the earthly things.
No worldly tumult does one hear in Heaven!
Everything lives in the gentlest peace!
We lead an angelic life,
Nevertheless we are very merry:
we dance and leap, we hop and sing,
Saint Peter in heaven looks on.

Saint John has let his little lamb go
to the butcher Herod.
We lead a patient, innocent,
adear little lamb to death!
Saint Luke slaughters oxen
without giving it thought or attention.
Wine costs not a penny in Heaven's cellar;
and angels bake the bread.

Good vegetables of all sorts
grow in Heaven's garden!
Good asparagus, beans
and whatever we wish!
Full bowls are ready for us!
Good apples, good pears and good grapes,
The gardener permits us everything.
Would you like roebuck, would you like hare?
In the streets they run by!

Should a holiday arrive,
all the fish swim up to us with joy!
Over there, Saint Peter is running already
with his net and bait to the heavenly pond.
Do you want carp, want pike, want trout
Good cod and fresh anchovies?
Saint Lorenz must forfeit his life,
Saint Martha must be the cook!

There is no music on earth
That can be compared to ours.
Eleven thousand maidens dare to dance!
Even Saint Ursula herself is laughing!
Cecilia and all her relatives
are splendid court musicians!
The angelic voices rouse the senses
so that everything awakens with joy.

RICHARD STRAUSS was born in Munich on June 11, 1864 and died in Garmisch on September 8, 1949. His father was the well-known horn player Franz Strauss. The *Feierlicher Einzug* (Solemn Entry) was originally scored for brass band with tympani, but Strauss liked the piece well enough to score it for symphony orchestra and organ. The title refers to the ceremonial entry of candidates into the order of St. John, an order which was originally dedicated to the protection of pilgrims to the Holy Land during the Crusades.

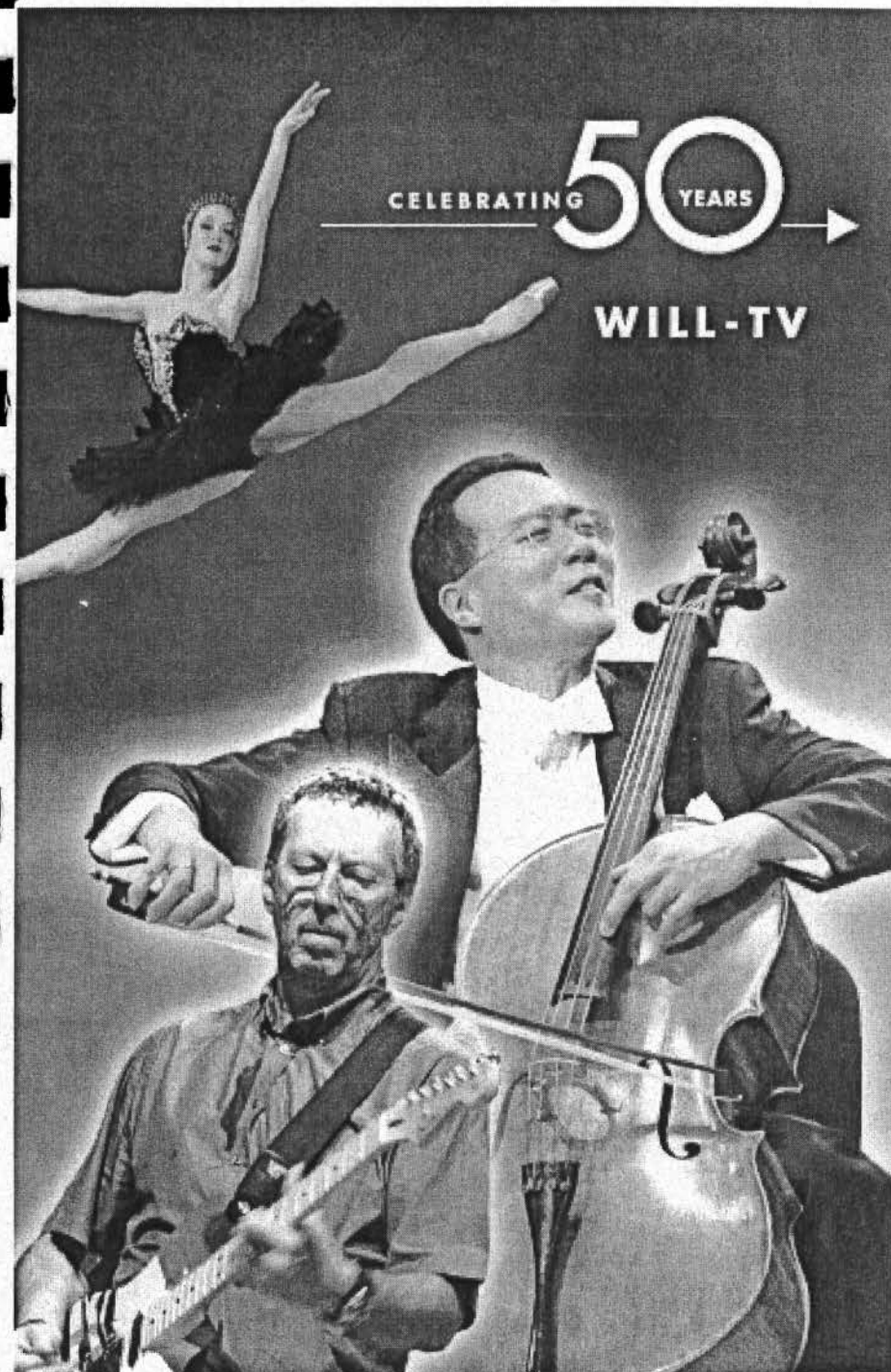
NICOLAI ANDREIEVICH RIMSKY-KORSAKOV was born on March 18, 1844, in Tishkin, Russia, and died in Liubensk, on June 21, 1908. The *Capriccio Espagnol*, composed in 1887, was given its premiere in St. Petersburg on October 31, 1887, with Rimsky-Korsakov himself, conducting. He dedicated his *Capriccio Espagnol* to the musicians of the Imperial Opera House.

Rimsky-Korsakov, in his autobiography, offers a commentary: "The opinion formed by both critics and the public that the *Capriccio* is a *magnificently orchestrated piece* is wrong. The *Capriccio* is a brilliant *composition for orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, the brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments and so on, here constitute the very *essence* of the composition, and not its clothing, i.e., orchestration. The Spanish themes, predominantly of dance character, provided me with rich material for employing various orchestral effects. All in all, the *Capriccio* is undoubtedly a purely superficial piece, but vividly brilliant for all that. . . ." The violins dominate the *Capriccio*. At times the instrument evokes the castanets of the fandango and other characteristic dances of the Iberian Peninsula. The opening Alborada, of Asturian origin, is a morning serenade by which shepherds saluted the dawn, conventionally played on a pipe accompanied by a drum; it recurs at the end to conclude the entire composition. The second of the five movements features a set of variations again based on an Asturian number. "Evening Dance" is melodiously scored for the strains of the *cante hondo*. The unique style of Andalusian music provides for a set of diverse instrumental cadenzas. The last movement is derived from a fandango of Asturian origin, enriched by the strumming of guitars and clicking of the castanets. The vivacious Alborada of the opening returns as a coda.

GUSTAV MAHLER was born in Kaliste, Bohemia on July 7, 1860 and died in Vienna on May 18, 1911. The *Symphony No. 4*, composed in 1899-1900, was premiered in Munich on November 11, 1901 which Mahler conducted himself.

While Mahler was composing his *Third Symphony* in 1895, he originally intended to set one of the Wunderhorn songs "Wir geniessen die himmlischen Freuden" ("We revel in heavenly pleasures") as the last of its movements. Mahler, nevertheless, decided to remove this song from the *Third Symphony* because he thought it detracted from the climatic preceding movement that is today the final movement of the *Third Symphony*. As an alternative, he decided to investigate the world of this "child of heaven" more thoroughly in a separate work, which became the genesis of the *Fourth Symphony*. The *Fourth Symphony* opens with the distinct sound of sleigh bells that reappears at significant structural points throughout the movement and *Symphony*. Mahler's description for the second-movement scherzo was "Freund Hein spielt auf" ("Friend Hein plays"). "Hein" was the character of German legend who used his fiddle to entice travelers to the "Great Beyond." Much of the atmosphere of this second movement comes from the solo violinist, who is required to tune a second instrument a full step higher than normal to produce a more discordant tone quality. The tranquil third movement is in the form of a variation on two themes. The first set of variations contains the strings above a resonant pizzicato bass line which alternates with the second set of variations, produced mostly by the winds. The final movement features the solo voice, described in the score as "a childlike tone." The sleigh bells and accompanying music of the first movement return several times in the last movement. The entire symphony ends in a very tranquil mood, as the innocent child has entered the kingdom of heaven.

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is in his 23rd year as Music Director of



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"Mozart"
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"Queen Beethoven"
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the Youth Symphony of Kansas City. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and Czechoslovakia. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were featured as the Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado and at festivals in northern Italy and Tuscany. In the summer of 2001, Dr. Block was been invited to return to Italy to guest conduct at a series of Italian music festivals with Italian orchestras and to teach conducting at the Accademia Boccherini in Lucca.

This season, he will be guest conducting the National Orchestra Festival in concerts in Carnegie Hall in November and in Davies Symphony Hall in San Francisco in May, 2006. Dr. Block and the Youth Symphony of Kansas City return to Italy during the summer of 2006 for a series of concerts at Italian summer festivals.

Next ISU Symphony Orchestra concert:
Sunday, October 23 at 3:00 PM.
Johannes Brahms *A German Requiem*

Michelle Vought, soprano
John Koch, baritone
ISU Civic Chorale and Concert Choir
Karyl Carlson, director
Glenn Block, conducting

Biographical Notes

Carlyn Morenus is Associate Professor of Piano and Keyboard Area Coordinator at Illinois State University. Dr. Morenus maintains an active performing schedule as a solo pianist, collaborative pianist, and chamber musician. She has performed in Italy and Thailand, as well as throughout the United States. Dr. Morenus is a frequent adjudicator, and has lectured and written on piano pedaling, music technology, and piano pedagogy.

In addition to her piano activities, Dr. Morenus has maintained a life-long interest in the organ. She has held church organist positions in California, Wisconsin, Indiana and Texas, and has played at churches around the country, on instruments ranging from standard and Hammond electronic organs, to modern electro-pneumatic and old-style tracker pipe organs. Dr. Morenus teaches organ at Illinois State University, and is also active as a free-lance organist.

Michelle Vought, soprano, serves as Associate Professor of Voice and Opera at Illinois State University. She has earned an excellent reputation throughout the country as a performer in opera, oratorio, and musical theater. She has performed with many opera companies, including Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera. Some of her roles include the Queen of the Night (*Die Zauberflöte*), Masetta (*La Bohème*), Micaela (*Carmen*), Violetta (*La Traviata*), Gretel (*Hansel and Gretel*), Flora (*The Knot Garden*), Armida (*Rinaldo*), Konstanze (*Die Entführung aus dem Serail*), First Lady (*Die Zauberflöte*), and Nannetta (*Falstaff*). She has also performed extensively in the operetta and musical theater genres.

Equally comfortable on the concert stage, the soprano has concertized in Europe, as well as in the United States performing in the operatic and oratorio genres. Ms. Vought was featured as a soloist on a tour of Italy and Switzerland where she sang the Faure *Requiem* and the Mozart *Missa Brevis in F Major* with the Orchestra of Brno, Czechoslovakia.

A specialist in contemporary music, Ms. Vought has performed widely in the repertoire both at the national and international levels. Recognized for her expertise in the genre, she has been invited to perform and lecture at various conferences throughout the United States and in Limerick, Ireland, Toronto, Canada, and Newfoundland, Canada. In addition, she has done six recordings for the International Vienna Modern Masters label, a recording company which specializes in contemporary music. In the fall of 2005, the soprano will produce and star in the world premiere of the opera *Where the Cross Is Made* by Nancy Van de Vate which she will also record for Vienna Modern Masters.

A cancer survivor herself, Ms. Vought is especially proud of her cancer benefit concerts from which she has generated over \$10,000 for individual cancer patients. She completed her Doctorate of Musical Arts in vocal performance at the College-Conservatory of Music at the University of Cincinnati.

ISU Symphony Orchestra Glenn Block, Music Director and Conductor

Violin I

Mark Ericksen, *co-concertmaster*
Victoria Kuchta, *co-concertmaster*
Antony Verner, *co-concertmaster*
Sunhyung Cho
Katelyn Eldridge
Hye-Ock Kim
Jennifer Kluchenek
Kate Markowski
Hyosun Yoon

Violin II

Vonique Wilson, *principal*
Christina Anderson
Alexander Choban
Christopher Golick
Rebekah Kronborg-Mogil
Arcadia Kust
SunYoung Lee
Taylor Nix
David Victor

Viola

Colleen Kuraszek, *principal*
Colleen Doyle
Ashlei Isaiiah
Pamela Kaufman
Edith Klostermann
Jakob Sedig

Cello

Aleisha Verner, *principal*
Ruth Blakemore
Brian Bromberg
Juliane Festag
Gretchen Hornickel
Nate Kappes
Kim Wedesky
Ruth-Anne Yang

Bass

Jacob Mariani, *principal*
Mallory Alekna
David Genty
Chris Griffith
Dorian Jackman
Karl Kieser
Brandon Mooberry
Christine Riotto
Michael White

Flute

Emily Brooks, *co-principal*
Erin Laco, *co-principal*
Elizabeth Loy
Rachel Wiersbe

Oboe

Laura Israelsen, *principal*
Anna Keehan
Megan French, *English horn*

Clarinet

Jessica Boese, *principal*
Patrick Steadman
Jennifer Bendy, *bass clarinet*

Bassoon

Amy Zordan, *principal*
Michelle Sawyer
Hillary Miller, *contrabassoon*

Horn

Anna Henry, *principal*
Danielle Fisher
John Hansen
Christine Smeltzer
Tawnya Smith

Trumpet

Joel Adair, *principal*
Brandon Kelsey
Kevin Price

Trombone

Bradley Harris, *principal*
Matthew Gabriel
John Garvens, *bass*

Tuba

Paul Nesper, *principal*

Timpani/Percussion

Chris Keniley, *principal*
Ken Broy
Joe Bailey
Patrick Keelan
Lawrence Rogers

Staff

Jennifer Kluchenek, *manager*
Pamela Kaufman, *librarian*
Mark Eriksen, *webmaster*
Victoria Kuchta, *tour manager*

Upcoming Events

October

02	CPA	3:00 p.m.	Wind Symphony
03	KRH	8:00 p.m.	Chamber Winds *
04	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty String Quartet *
07	CPA	8:00 p.m.	Gold Series: Illinois State University Bands " <i>Prism</i> "
09	CPA	3:00 p.m.	Symphonic Winds & Symphonic Band
09	CDM	2:00 p.m.	Animal Ditties: A Musical Depiction of Insects, Birds, Primates and Mammals
09	CPA	7:00 p.m.	Trombone Choir and NETS
10	CPA	8:00 p.m.	Guest Artist, Neal Corwell, <i>euphonium/composer</i>
11	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Jazz Ensemble
15	HS	7:00 a.m.	BAND DAY: State of Illinois Invitational Marching Band Competition
16	KRH	12:30 p.m.	Junior Recital, Kate Englehardt, <i>piano</i> *
16	CDM	2:00 p.m.	Trombones! A Musical Concert
16	KRH	7:00 p.m.	Guest Artists, Stephanie Rea, flute & Scott Locke, clarinet*
16	KRH	12:30 p.m.	Junior Recital, Kate Engelhardt, <i>piano</i> *
18	KRH	11:00 a.m.	Convocation Concert*
18	KRH	7:30 p.m.	Charles W. Bolen Faculty Recital Series: Angelo Favis, guitar*
22	BA	7:30 p.m.	Bandarama
23	KRH	7:00 p.m.	Graduate Recital, Yen-Ju Chen, <i>piano</i> *
23	CDM	2:00 p.m.	Octubafest: A Tuba/Euphonium Ensemble at the Children's Discovery Museum

* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

ZOO – Miller Park Zoo, Rainforest Theatre

CDM – Children's Discovery Museum

HS – Hancock Stadium

BA – Braden Auditorium